



Arnold Schönberg

PHILHARMONIA
PARTITUREN * SCORES * PARTITIONS

ARNOLD SCHÖNBERG

KAMMERSYMPHONIE

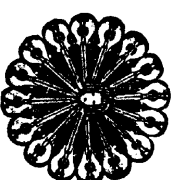
CHAMBER SYMPHONY / SYMPHONIE DE CHAMBRE

für 15 Solo-Instrumente / for 15 Solo Instruments

pour 15 Instruments solistes

op. 9

Es dur / E flat major / Mi b majeur



Eigentum der

Universal-Edition A. G. Wien

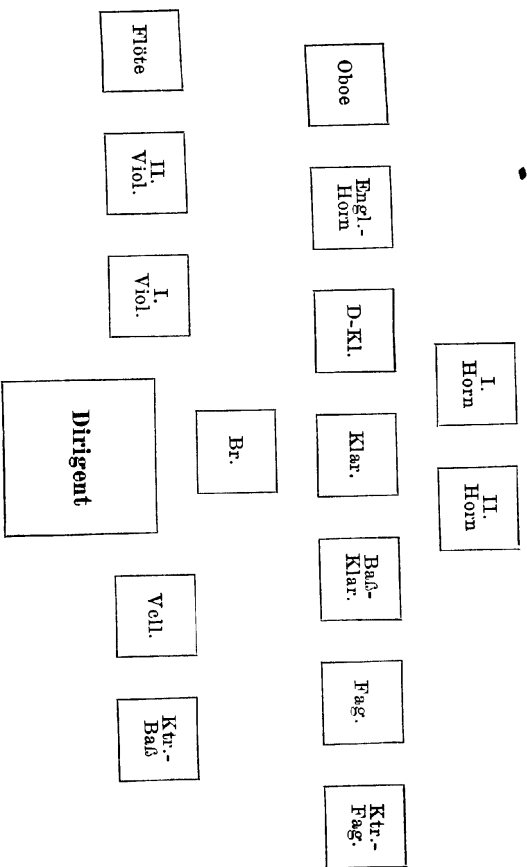
und mit deren Genehmigung in die
„PHILHARMONIA“-Partiturenammlung aufgenommen

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No. 225

WIENER PHILHARMONISCHER VERLAG A. G.
WIEN 1924

Sitzordnung für 15 Solo-Instrumente



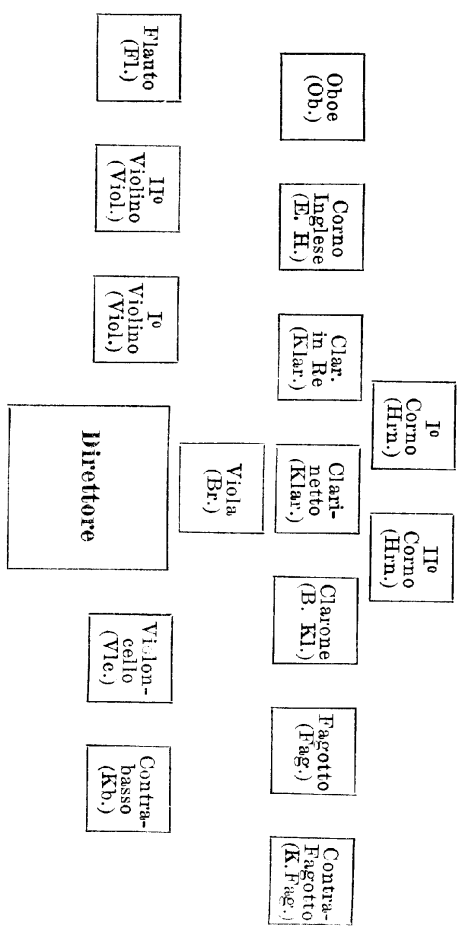
1. Alle Streicher ganz vorne in der ersten Reihe, die Holzbläser in der zweiten, die Hörner ganz hinten; die Blasinstrumente beisammen. Die Bläser dürfen aber nicht eine Stufe höher sitzen, weil sie die Streicher sonst decken.
2. Bei Aufführungen in Kammermusiksälen sind alle Instrumente einfach (Solo) zu besetzen, die Ausführung in großen Sälen ist nur nach einer eigens hierfür eingerichteten Partitur zulässig, welche der Verlag*) über Wunsch zur Verfügung stellt.
3. Die Stimmen decken sich in den Vortragszeichnungen nicht vollkommen mit der Partitur. Der Autor hat nämlich gelegentlich einiger von ihm einstudierter Aufführungen Eintragungen gemacht, deren Überdeutlichkeit den Instrumentalisten das Phrasieren erleichtert. Im Partiturbild aber würden solche Zeichen leicht übertrieben wirken und zu falscher Auffassung führen. In direktem Widerspruch jedoch stehen Partitur und Stimmen mündends.

A. S.

*) Die Universal-Edition A. G. Wien-New-York.

*

Grouping of the 15 instruments — Ordre de placement 15 solistes — Disposizione dell' orchestra di 15 solisti



1. All strings should be seated in the front row; the woodwinds to be posted in the second row, and the horns in the rear. The bass instruments must be grouped together. The wind instruments, however, should not be seated higher, in order not to cover the strings.

2. When the work is produced in a chamber music hall, each instrument must be played by only one performer. Performance in great music halls will only be permitted with a specially arranged score supplied by the publishers* upon request.

3. In the course of many rehearsals for performances under his own baton, the composer has inserted in the orchestral parts a great number of prescriptions to facilitate the phrasing. These are unusually numerous, and in order to avoid confusion and erroneous interpretation, they have been omitted in the present edition of the score. Accordingly the interpretation marks contained in the score do not entirely correspond to those given in the parts; however score and parts are nowhere really contradictory to each other.

* The Universal-Edition, Vienna-New-York.
*) L'Edizione Universelle, Vienna-New-York.
) L'Edizione Universale, Vienna-New-York

1. Tutti gli strumenti ad arco in prima fila; i legni in seconda corni nel fondo; i bassi insieme in suonatori degli strumenti sul le même plan de sorte que les instruments à vent ne soient pas placés plus haut pour ne pas couvrir les cordes.

2. Pour les exécutions du monde en musique de chambre* sinonato da solisti. Per le esecuzioni nelle grandi sale saranno rappresentati che par solistes. Une partition spéciale et seule autorisée pour les représentations dans les salles de concert sera fournie par les éditeurs*.)

3. Les indications dynamiques (nuances et phrase) des parties différent quelque peu de celles de la partition, sans toutefois les contredire, l'auteur ayant enrichi les premières annotations très détaillées, utiles pour les instrumentistes, mais qui n'iraient à la clarté de la partition par leur surcharge.

A. S. Vienna-New-York.
A. S. Vienna-New-York.
A. S. Vienna-New-York

FORMÜBERSICHT

Strukturplan

I. Exposition von Anfang bis 32

Hauptsatz 1—16

Übersetzungssatz 16—21

Seitensatz 21—27

Schlusssatz 27—32

Wiederholung des Hauptsatzes und Übersetzungssatzes 32—38

II. Scherzo 38—60

1. Teil 38—46

2. Teil (Trio und Durchführg.) 46—54

3. Teil (Reprise) 54—60

III. Durchführung 60—77

1. Teil 60—67

2. Teil 67—71

3. Teil 71—77

IV. Langsamer Satz 77—90

V. Finale 90—100

SYNOPSIS OF FORM

Number

I. Exposition from the beginning to 32

Principal section. 1—16

Intermediate section 16—21

Subsidiary section 21—27

Closing section 27—32

Repetition of the principal section, and Transitional passage to: 32—38

II. Scherzo 38—60

1st section 38—46

2nd section (Trio and Development) 46—54

3rd section (Recapitulation) 54—60

III. Development 60—77

1st section 60—67

2nd section 67—71

3rd section 71—77

IV. Slow movement 77—90

V. Finale 90—100

RÉSUMÉ DE LA FORME

Numéro

I. Exposition. Principalement jusqu'à 32

Thème principal. 1—16

Transition 16—21

Thème secondaire 21—27

Groupe de cadence 27—32

Reprise du thème principal et transition au 32—38

II. Scherzo 38—60

1^{re} partie 38—46

2^{ème} partie (Trio et développement) 46—54

3^{ème} partie (Reprise) 54—60

III. Développement 60—77

1^{ère} partie 60—67

2^{ème} partie 67—71

3^{ème} partie 71—77

IV. Adagio 77—90

V. Finale 90—100

KAMMERSYMPHONIE

(für 15 Solo-Instrumente)

Arnold Schönberg, Op. 9
(geb. 1874)

Aber, aber doch..... ma
 Alle drei, auch kleine Tutti 3, anche Piccolo
 Flöte.....
 Allein..... solo
 Am Frosch..... sul falone
 Am Steg..... sul ponticello
 A Saite..... sul La
 Ausdrucksvoll..... espressivo
 Begleitend..... accompagnando
 Bewegt..... più mosso
 Bogen (Bog.)..... arco
 Dämpfer ansetzen..... con sordino
 Dämpfer weg..... senza sordino
 Dasselbe Zeitmaß wie beim ersten Auftreten des Themas..... l'istesso tempo come prima

Deutlich..... distinto
 D Saite..... sul Re
 Energisch..... energico
 Etwas..... poco
 Etwas langsamer..... poco più lento
 Etwas ruhiger..... poco più tranquillo
 Etwas zögernd beginnen..... cominciare un poco slentando

Fast ohne jede Verlangsamung..... quasi senza allargare
 Feurig..... con fuoco
 Fließend..... con moto
 Fließender..... più mosso
 Frei..... a piacere
 Führend..... voce principale
 Gedämpft (Ged.)..... con sordino
 Gesamglich..... cantabile
 Gestopft (gest., +)..... chiuso
 Gewöhnlich..... naturale
 G Saite..... sul Sol
 Hauptzeitmaß..... tempo I
 Heftig..... con impeto
 Hervortreten..... marcato
 Immer, immer noch..... sempre, sempre ancora,
 immer weiter..... sempre, sempre più

In das Anfangstempo zurückkehren..... ritornare al tempo I
 Langsam..... lento
 Langsamer als die früheren Halben..... più largo che precedenti
 Langsame Viertel..... quarti lenti
 Leicht..... leggero
 Mit Dämpfer (m. D.)..... con sordino
 Nach und nach..... poco a poco
 Nehmen große Flöte..... prendere flauto
 Nicht viel..... non troppo
 Nimm kleine Flöte..... prendere obovino
 Noch ruhiger..... ancora più tranquillo
 Ohne Dämpfer (o. D.)..... senza sordino
 Offen..... aperto
 Rascher..... più allegro
 Rascher als die J von früher..... più allegro che J di prima
 Schmetternd..... squillante
 Schreiend..... gridando
 Schnell..... presto
 Sehr..... molto
 Sehr hervortretend..... ben marcato
 Sehr schwungvoll..... molto con slancio
 Sehr zart..... molto tenero
 Steigernd..... alzando
 Steigernd und beschleunigend bis in ein Zeitmaß..... alzando ed accelerando
 Viel langsamer als das I. Zeitmaß..... molto più lento che tempo I.
 Warm..... con calore
 Weich..... dolce
 Wieder..... come prima
 Wieder im Zeitmaß..... in tempo
 Wieder schneller..... più vivo
 Zeitmaß..... tempo
 Zurückhaltend..... ritardando

Englisches Horn
 Klarinette in D
 Klarinette in A
 ab-Klarinette in A
 Fagott
 Kontra-Fagott
 1. 2. Horn in F
 1. Violine
 2. Violine
 Bratsche
 Violoncell
 Kontrabaß

*

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5

Fl. *p*

Ob. *mf* *sf*

E.H. *sf*

in D *p*

in A *sf*

Bkl. in A *ff*

Fg. *ff*

Kfg. *mf*

Hrn. in F *mf*

1. Vl. *f*

2. Vl. *f*

Vlc. *mf*

Br. *ff* *keruort.*

Kb. *mf*

5

6

Fl. *p* *Pesante*

Ob. *p*

E.H. *f*

in D *p*

in A *p*

Bkl. in A *pp*

Fg. *p*

Kfg. *p*

Hrn. in F *p*

1. Vl. *fp* *Pesante*

2. Vl. *p*

Vlc. *f*

Br. *f*

Kb. *f* *pizz.*

6

Tempo

Fl. 7

Ob. *pp*

E.H. *pp*

in D

Kl. *pp*

in A

Bkl. in A

Fg. *p*

Kfg.

Hrn. in F *p*

1.Vl.

2.Vl.

Br.

Vlc.

Kb. 7

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Fl. 8

Ob. *p*

E.H. *p*

in D

Kl. *p*

in A

Bkl. in A

Fg. *pp*

Kfg. *pp*

Hrn. in F *p*

1.Vl. *p*

2.Vl. *pp*

Br. *pp*

Vlc. *pp*

Kb. *pp* Bogen 8

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Fl. *Resante*

Ob. *f*

E.H. *f*

in D Kl. *f*

in A Kl. *f*

Bkl. in A *pp*

Fg. *mf*

Kfg. *f*

Hrn. in F *p*

1.Vl. *f*

2.Vl. *f*

Br. *mf*

Vlc. *mf*

Kb. *f*

Resante

Fl. *rit.*

Ob. *ff*

E.H. *ff*

in D Kl. *ff*

in A Kl. *ff*

Bkl. in A *ff*

Fg. *ff*

Kfg. *ff*

Hrn. in F *ff*

1.Vl. *rit.*

2.Vl. *ff*

Br. *ff*

Vio. *ff*

Kb. *ff*

rit.

12

Fl. *ff*

Ob. *mf*

E.H. *mf*

in D *mf*

Kl. *mf*

in A *mf*

Bl. in A *mf*

Pg. *mf*

Kfg. *mf*

Hr. in F *ff*

1.Vl. *ff* *pizz.*

2.Vl. *ff*

Br. *ff*

Vl.c. *ff*

Kb. *ff*

mf *p*

Bogen am Steg

pizz.

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13

1. Zeitmaß

Fl. *f*

Ob. *f*

E.H. *f*

in D *f*

Kl. *f*

in A *f*

Bl. in A *f*

Pg. *f*

Kfg. *f*

Hr. in F *mf*

1.Vl. *f* *pizz.*

2.Vl. *f* *pizz.*

Br. *f* *pizz.*

Vl.c. *f*

Kb. *f*

p

Bogen

pizz.

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Musical score for measures 14 and 15. The score includes parts for Flute (Fl.), Oboe (Ob.), Horns in F (Hrn. in F), Violins (1.Vl., 2.Vl.), Viola (Vlc.), Cello (Kb.), Bassoon (Fg.), Clarinet in G (Klg.), Bassoon in A (Bkl. in A), Clarinet in A (Kl. in A), and Horn in D (Hrn. in D). The key signature is two sharps (F# and C#). Measure 14 starts with a dynamic marking of *p*. Measure 15 features a dynamic marking of *mf*. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

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Musical score for measures 16 and 17. The score includes parts for Flute (Fl.), Oboe (Ob.), Horns in F (Hrn. in F), Violins (1.Vl., 2.Vl.), Viola (Vlc.), Cello (Kb.), Bassoon (Fg.), Clarinet in G (Klg.), Bassoon in A (Bkl. in A), Clarinet in A (Kl. in A), and Horn in D (Hrn. in D). The key signature is two sharps (F# and C#). Measure 16 starts with a dynamic marking of *p* and includes the instruction "sehr zurückhaltend". Measure 17 features a dynamic marking of *sf* and includes the instruction "Zeitmaß, schwungvoll". The notation includes various musical symbols such as slurs, accents, and dynamic markings.

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Fl. 17

Ob. 17

E.H. 17

In D 17

Kl. 17

in A 17

Bcl. in A 17

Fg. 17

Kfg. 17

Horn in F 17

1.Vl. 17

2.Vl. 17

Br. 17

Vlc. 17

Kb. 17

18

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17

Fl. 18

Ob. 18

E.H. 18

In D 18

Kl. 18

in A 18

Bcl. in A 18

Fg. 18

Kfg. 18

Horn in F 18

1.Vl. 18

2.Vl. 18

Br. 18

Vlc. 18

Kb. 18

19

etwas langsamer

sehr zart

f

f energisch

pizz.

ppp

ppp

ppp

parco

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18

Fl. *p*

Ob. *p*

E.H.

In D

Kl. *mf*

In A *mf*

Bkl. in A *mf*

Fg.

Kfg.

Horn in F

1. Vl. *p*

2. Vl. *ppp*

Br. *ppp*

Vcl. *ppp*

Kb. *p*

Bogen leicht

Bogen *p*

19

T. P. 7147 W. Ph. V. 925

Fl. *p*

Ob. *p*

E.H.

In D

Kl. *mf*

In A *mf*

Bkl. in A *mf*

Fg. *mf*

Kfg. *mf*

Horn in F *mf*

1. Vl. *mf*

2. Vl. *mf*

Br.

Vcl. *mf*

Kb. *mf*

Zeitmaß

auf

21

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sehr zurückhaltend **20** viel langsamer als **21**

Fl. *ff*

Ob. *mf*

E.H. *f*

in D *f*

Kl. *ff*

in A *f*

Bkl. in A *f*

in A *ff*

Klg. *f*

Hrn. in F. *mf*

1. Vl. *cresc.*

2. Vl. *cresc.*

Br. *cresc.*

Vc. *f*

Kb. *f*

20

21

sehr zurückhaltend

viel langsamer als

pp

pizz.

das I. Zeitmaß

Fl. *p*

Ob. *pp*

E.H. *pp*

in D *pp*

Kl. *pp*

in A *pp*

Bkl. in A *pp*

in A *pp*

Klg. *pp*

Hrn. in F. *pp*

1. Vl. *pp*

2. Vl. *pp*

Br. *pp*

Vc. *pp*

Kb. *p*

22

23

das I. Zeitmaß

Fl. *fp*

Ob. *f*

E.H. *fp*

Kl. *f*

Bkl. *f*

Fg. *f*

Krg. *f*

Hr. *fpd*

Br. *f*

1.Vl. *f*

2.Vl. *fp*

Vlc. *f*

Kb. *f*

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25 Hauptzeitmaß

Fl. *sf*

Ob. *sf*

E.H. *sf*

Kl. *sf*

Bkl. *sf*

Fg. *sf*

Krg. *sf*

Hr. *sf*

Br. *sf*

1.Vl. *sf*

2.Vl. *sf*

Vlc. *sf*

Kb. *sf*

zurückhaltend

Bogen

pizz.

zurückhaltend

Bogen

3

26

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Fl. *p*

Ob. *p*

E.H. *f*

in D KL *f*

in A KL *p*

Bkl in A *p*

Fg. *f*

Kfg. *f*

Hrn. in F *fp*

1. Vl. *mf*

2. Vl. *f*

Br. *f*

Vlc. *mf*

Kb. *p*

27 fließend *fp*

28 *pizz.* *mf*

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Fl. *ff*

Ob. *ff*

E.H. *f*

in D KL *ff*

in A KL *f*

Bkl in A *f*

Fg. *f*

Kfg. *f*

Hrn. in F *f*

1. Vl. *mf*

2. Vl. *f*

Br. *f*

Vlc. *f*

Kb. *f*

27 *ff*

28 *pizz.* *mf*

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Fl.
Ob.
E.H.
in D Kl.
in A Kl.
Bkl. in A
Fg.
Kfg.
Hrn. in F
1. Vl.
2. Vl.
Br.
Vlc.
Kb.

U. E. 7147 W. Ph. V. 225

Fl.
Ob.
E.H.
in D Kl.
in A Kl.
Bkl. in A
Fg.
Kfg.
Hrn. in F
1. Vl.
2. Vl.
Br.
Vlc.
Kb.

Bog.
Bog. hervortretend
am Steg.
pizz.
ff
ff

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Fl. 30

Ob.

E.H.

Kl. in D

in A

Bkl. in A

Fg.

Kfg.

Hrn. in F

1. Vl. *am Steig*

2. Vl. *gewöhnlich*

Br.

Vlc. *Bogen*

Kb. 30

Fl. 31

Ob.

E.H.

Kl. in D

in A

Bkl. in A

Fg.

Kfg.

Hrn. in F

1. Vl.

2. Vl.

Br.

Vlc.

Kb. 31

Fl.
Ob.
E. H.
in D Kl.
in A Kl.
Bkl. in A
Fg.
Kfg.
Hrn. in F
1. Vl.
2. Vl.
Br.
Vlc.
Kb.

T. R. 7447 W. Ph. V. 925

Fl.
Ob.
E. H.
in D Kl.
in A Kl.
Bkl. in A
Fg.
Kfg.
Hrn. in F
1. Vl.
2. Vl.
Br.
Vlc.
Kb.

feurig
1. Zeitmaß
I Zeitmaß
pizz.

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Fl.
Ob.
E.H.
Kl.
in D
in A
Bkl.
in A
Fg.
Kfg.
Hrn.
in F
1. Vl.
2. Vl.
Br.
Vlc.
Kb.

sf
f

Bogen

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34

etwas ruhiger

Fl.
Ob.
E.H.
Kl.
in D
in A
Bkl.
in A
Fg.
Kfg.
Hrn.
in F
1. Vl.
2. Vl.
Br.
Vlc.
Kb.

pp
p
pp
pp dolce
p
p
p
pizz.
p

etwas ruhiger

Bogen

34

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35 noch ruhiger

Fl. noch ruhiger

Ob. *pp*

E.H. *pp*

in D *mf espress.*

in A *mf espress.*

Bkl. in A *mf espress.*

Fg. *pp*

Kfg. *pp*

Hrn. in F mit Dämpfer *pp*

1.Vl. noch ruhiger

2.Vl. *m. D.*

Br. *p sehr deutlich*

Vlc. *p*

Kb. *p*

35

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36 steigend und beschleunigend bis in ein Φ -Zeitmaß

37 *ff* schmetternd

Fl. *sf*

Ob. *sf*

E.H. *sf*

in D *sf*

in A *sf*

Bkl. in A *sf*

Fg. *sf*

Kfg. *sf*

Hrn. in F *mf*

1.Vl. *pizz.*

2.Vl. *pizz.*

Br. *m. D.*

Vlc. *pizz.*

Kb. *pizz.*

36

steigend und beschleunigend bis in ein Φ -Zeitmaß

1.Vl. *Bogen*

2.Vl. *Bogen*

Br. *Dämpfer wegi*

Vlc. *Bogen*

Kb. *Bogen*

37 *ff* schmetternd

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Fl. mf

Ob. mf

E.H. mf

in D Kl. mf

in A mf

Bkl. in A mf

Fg. mf

Kfg. mf

Hr. in F mf

1.Vl. mf

2.Vl. mf

Br. mf

Vlc. mf

Kb. mf

ohne Dämpfer

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Fl. mf **38** $(\text{d} = \text{d})$

Ob. mf *hervortreten*

E.H. mf

in D Kl. mf

in A mf

Bkl. in A mf

Fg. mf

Kfg. mf

Hr. in F mf

1.Vl. mf

2.Vl. mf

Br. mf

Vlc. mf

Kb. mf

38 *sehr rasch* $\text{d} = \text{ca } 92 - 96$
(d) rascher als die d von früher)

pizz. mit zwei Fingern (d = d)

stacc. pp

mf

39 $(\text{d} = \text{d})$

con Logno sf

sf

sf

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40

nimmt Kl. Flöte
(kornöglisch)

Fl. Fl. Kl. Flöte
Ob. (v)

E.H. *sf*

inBs *tr*
pp

Kl. *pp*

in B *pp*

Bkl. in B *pp*

Fg. *p*

Kfg. *p*

Hrn. in F *m. D.*
pp

1. Vl. *pizz.*
p

2. Vl. *pp*

Br. *p*

Vlc. *pizz.*
p

Kb. *sf*
p

trem. immer noch col legno

Bogen *p*

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41

Kl. Flöte

Kl. Fl. *f*

Ob. *f*

E.H. *f*

inBs *f*

Kl. *f*

in B *f*

Bkl. in B *f*

Fg. *f*

Kfg. *f*

Hrn. in F *m. D.*
f

1. Vl. *f*

2. Vl. *f*

Br. *pp*

Vlc. *pp*

Kb. *pp*

schritt

zu 2

Bogen *pp*

Bogen *pp*

Bogen *pp*

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Musical score for page 44, measures 42-43. The score includes parts for Kl. Fl., Ob., E. H., in Es, Kl., in B, in B, Bkl. in B, Fg., Kfg., Horn in F, 1. Vl., 2. Vl., Br., Vlc., and Kb. Measure 42 is marked with a box containing '42'. Measure 43 is marked with a box containing '43'. The score features various dynamics such as *f*, *mp*, and *p*, and includes performance instructions like "Dämpfer weg" and "pizz."

Musical score for page 45, measures 43-44. The score includes parts for Kl. Fl., Ob., E. H., in Es, Kl., in B, in B, Bkl. in B, Fg., Kfg., Horn in F, 1. Vl., 2. Vl., Br., Vlc., and Kb. Measure 43 is marked with a box containing '43'. Measure 44 is marked with a box containing '44'. The score features various dynamics such as *p*, *mp*, and *ppp*, and includes performance instructions like "Bogen" and "pizz."

steigernd und beschleunigend

44

1. Vl. 3 4 3 4 3 4

2. Vl. 3 4 3 4 3 4

B. 3 4 3 4 3 4

Vla. 3 4 3 4 3 4

Kb. 3 4 3 4 3 4

Hrn. in F 3 4 3 4 3 4

Kbg. 3 4 3 4 3 4

Fg. 3 4 3 4 3 4

Bkl. in B 3 4 3 4 3 4

in B 3 4 3 4 3 4

Kl. 3 4 3 4 3 4

in Es 3 4 3 4 3 4

E. H. 3 4 3 4 3 4

Ob. 3 4 3 4 3 4

Fl. 3 4 3 4 3 4

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45

ff schmerzend

1. Vl. 3 2 3 2 3 2

2. Vl. 3 2 3 2 3 2

B. 3 2 3 2 3 2

Vla. 3 2 3 2 3 2

Kb. 3 2 3 2 3 2

Hrn. in F 3 2 3 2 3 2

Kbg. 3 2 3 2 3 2

Fg. 3 2 3 2 3 2

Bkl. in B 3 2 3 2 3 2

in B 3 2 3 2 3 2

Kl. 3 2 3 2 3 2

in Es 3 2 3 2 3 2

E. H. 3 2 3 2 3 2

Ob. 3 2 3 2 3 2

Fl. 3 2 3 2 3 2

U. E. 7147 W. Ph. V. 225

rit.
 $\text{♩} = 160$
sehr rasch $\text{♩} = 160$
tempo
(Presto, alla breve)

Fl. *f*
Ob.
E.H.
in Es
Kl.
in B
Bkl.
in B
Fg.
Kfg.
Horn
in F
1. Vl.
2. Vl.
Br.
Vla.
Kb.

rit.
 $\text{♩} = 160$
tempo
sehr rasch $\text{♩} = 160$
(Presto, alla breve)

46

rit.
 $\text{♩} = 160$
sehr rasch $\text{♩} = 160$
tempo
(Presto, alla breve)

Fl. *f*
Ob.
E.H.
in Es
Kl.
in B
Bkl.
in B
Fg.
Kfg.
Horn
in F
1. Vl.
2. Vl.
Br.
Vla.
Kb.

rit.
 $\text{♩} = 160$
tempo
sehr rasch $\text{♩} = 160$
(Presto, alla breve)

47

Fl. *f* *pp*

Ob. *f* *pp*

E.H. *f* *pp*

in Es *f* *pp*

Kl. *f* *pp*

in B *f* *pp*

in B *f* *pp*

Bkl. in B *f* *pp*

Fg. *f* *pp*

Kfg. *f* *pp*

Horn in F *pp*

1. Vl. *col legno*

2. Vl. *col legno* *pp*

Br. *pizz. col legno* *pp*

Vlc. *pizz.* *pp*

Kb. *col legno.* *pp*

U. E. 7147 W. Ph. V. 235

Fl. *f* *pp*

Ob. *f* *pp*

E.H. *f* *pp*

in Es *f* *pp*

Kl. *f* *pp*

in B *f* *pp*

in B *f* *pp*

Bkl. in B *f* *pp*

Fg. *f* *pp*

Kfg. *f* *pp*

Horn in F *pp*

1. Vl. *col legno* *sf*

2. Vl. *etwas langsamer (nicht vital)* *f*

Br. *pizz.* *f*

Vlc. *pizz.* *f*

Kb. *pizz. b* *f*

U. E. 7147 W. Ph. V. 225

49 nach und nach wieder schneller

Fl. 1 2 2
Ob. 1 2 2
E.H. 1 2 2
Hr. in F 1 2 2
Fg. 1 2 2
Kl. in B 1 2 2
Bkl. in B 1 2 2
Kbg. 1 2 2
Hrn. in F m.D. 2. sf
1. Vl. nach und nach wieder schneller Bogen pp.
2. Vl. pizz. hervortreten p.
Vlc. pizz. p.
Vcl. pizz. p.
Kb. pizz. p.

U. E. 7147 W. Ph. V. 225

50 $\text{♩} = \text{ca } 116$
steigernd, wieder sehr rasch

Fl. 1 2 2
Ob. 1 2 2
E.H. 1 2 2
Hr. in F 1 2 2
Fg. 1 2 2
Kl. in B 1 2 2
Bkl. in B 1 2 2
Kbg. 1 2 2
Hrn. in F m.D. mf
1. Vl. $\text{♩} = \text{ca } 116$ steigernd, wieder sehr rasch Bogen p.
2. Vl. immer pizz. p.
Vlc. Bogen p.
Vcl. p.
Kb. p.

U. E. 7147 W. Ph. V. 225

51

Fl. *f*

Ob. *fp cresc.*

E.H. *fp cresc.*

in Es Kl. *fp cresc.*

in B Kl. *fp cresc.*

Fg. *fp cresc.*

Kfg. *fp cresc.*

Hrn. in F *m.D.*

1.Vl. *f*

2.Vl. *f*

Vlc. *f*

Vcl. *f*

Kb. *f*

Dämpfer weg gest.

U. E. 7147 W. Ph. 225

52

Fl. *pp subito*

Ob. *pp subito*

E.H. *pp subito*

in Es Kl. *pp subito*

in B Kl. *pp subito*

Fg. *f*

Kfg. *f*

Hrn. in F *m.D.*

1.Vl. *pizz. d = ca 160*

2.Vl. *pizz. mf*

Vlc. *col legno*

Vcl. *col legno*

Kb. *immer pizz.*

p

mf

f

U. E. 7147 W. Ph. 225

Fl. *p*

Ob. *fp*

E.H. *f*

in Bs *f*

Kl. *f*

in B *f*

Bkl. in B *p*

Fg. *sf*

Kfg. *p*

Hrn. in F *gest. offen*

1. Vl. *Bogen*

2. Vl. *Bogen*

Br. *f*

Vlc. *p*

Kb. *p*

Fl. **53** *ff* *Pesante*

Ob. *ff*

E.H. *ff*

in Bs *ff*

Kl. *ff*

in B *ff*

Bkl. in B *ff*

Fg. *ff*

Kfg. *ff*

Hrn. in F *p*

1. Vl. *Bogen*

2. Vl. *Bogen*

Br. *f*

Vlc. *f*

Kb. *p*

53 *p*

ff *Pesante*

ff *hastuur*

zu 2

3 4 3 4

54 sehr heftig ($\text{♩} = \text{♩}$ aber etwas rascher)

Fl. $\text{♩} = \text{♩}$ *sehr heftig*

Ob. *tr*

Hrn. in F *tr*

Kl. *tr*

in B *tr*

Bkl. in B *tr*

Fg. *tr*

Kfg. *tr*

1. Vl. *tr*

2. Vl. *tr*

Br. *tr*

Vlc. *tr*

Kb. *tr*

55 $\text{♩} = \text{♩}$ *heftig*

56 $\text{♩} = \text{♩}$ nimmt kleine Flöte hervor

Fl. $\text{♩} = \text{♩}$ *nimmt kleine Flöte hervor*

Ob. *tr*

Hrn. in F *tr*

Kl. *tr*

in B *tr*

Bkl. in B *tr*

Fg. *tr*

Kfg. *tr*

1. Vl. *tr*

2. Vl. *tr*

Br. *tr*

Vlc. *tr*

Ka. *tr*

57 *hervor*

57

Kl. Fl. *pp*
 Ob. *mf*
 E. H. *f*
 in Es Kl. *pp*
 in B Kl. *p*
 Bkl. in B *p*
 Fg. *mf hervor*
 Kfg. *pp*
 Horn in F 1. *p*
 1. Vl. *pp*
 2. Vl. *pp stacc.*
 Br. *pp*
 Vlc. *pp*
 Kb. *pp*

58

Kl. Fl. *p*
 Ob. *mp*
 E. H. *p*
 in Es Kl. *pp stacc.*
 in B Kl. *pp*
 Bkl. in B *fp*
 Fg. *p stacc.*
 Kfg. *ff*
 Horn in F 1. *p*
 1. Vl. *f. f. f. f.*
 2. Vl. *fp*
 Br. *f*
 Vlc. *p*
 Kb. *p*

59 $\text{♩} = \text{♩}$ rit.

Kl.Fl. ff
 Ob. ff
 E.H. ff
 in Es ff
 Kl. ff
 in B ff
 Bkl. in B ff
 Fg. ff
 Kfg. ff
 Horn in F ff
 1.Vl. ff
 2.Vl. ff
 Br. ff
 Vlc. ff
 Kb. ff

rit. ff
 rit. ff
 H sehr aus-

U. E. 7147 W. Ph. V. 225

60 $\text{♩} = 92$ viel langsamer, aber doch fließend (♩ ist langsamer als die frühere Halbe)

Kl.Fl. pp
 Ob. pp
 E.H. pp
 in Es pp
 Kl. pp
 in B pp
 Bkl. in B pp
 Fg. pp
 Kfg. pp
 Horn in F pp
 1.Vl. pp
 2.Vl. pp
 Br. pp
 Vlc. pp
 Kb. pp

druckvoll
 druckvoll
 pp zart
 pp zart

61

U. E. 7147 W. Ph. V. 225

Musical score for page 64, measures 60-61. The score includes parts for Kl. Fl., Ob., E. H., in Es, Kl., in B, Bkl. in B, Fg., Kfg., Hrn. in F, 1. Vl., 2. Vl., Br., Vlc., and Kb. The music features complex rhythmic patterns and dynamic markings such as *pp*, *p*, and *f*.

Musical score for page 65, measures 62-63. The score includes parts for Kl. Fl., Ob., E. H., in Es, Kl., in B, Bkl. in B, Fg., Kfg., Hrn. in F, 1. Vl., 2. Vl., Br., Vln., and Kb. Measure 62 is boxed. The music features complex rhythmic patterns and dynamic markings such as *f* and *fp*.

63

K1.F1.
Ob.
E.H.
in Ds. Kl.
in B.
Bkl. in B.
Fg.
Kfg.
Horn in F
1.VI.
2.VI.
Br.
Vlc.
Kb.

63

K1.F1.
Ob.
E.H.
in Ds. Kl.
in B.
Bkl. in B.
Fg.
Kfg.
Horn in F
1.VI.
2.VI.
Br.
Vlc.
Kb.

65

66

Bogen

Bogen

nutant D. Kl.

64 nach und nach in das Anfangszeitmaß (sehr rasche ♩) zurückkehrend

Kl.Fl.
Ob.
E.H.
in D
Kl.
in B
Bkl.
in B
Fg.
Kfg.
Hrn.
in F
1.Vl.
2.Vl.
Br.
Vlc.
Kb.

nach und nach in das Anfangszeitmaß (sehr rasche ♩) zurückkehrend

Bogen

64

65 accel.

Kl.Fl.
Ob.
E.H.
in D
Kl.
in B
Bkl.
in B
Fg.
Kfg.
Hrn.
in F
1.Vl.
2.Vl.
Br.
Vlc.
Kb.

schreitend
fuchreitend
acc.
acc.
acc.
acc.

65

66

ff

f

67

68

rit.

sehr rasch
(Anfangszeitmaß)

Bogen

G Saite

p

f

Fl. I, Fl. II, Ob., Cl. in B, Bassoon, Horns in F, Trumpets, Trombones, Piano. *G Suite*. Dynamics: *f*, *mf*.

U. E. 7147 W. Ph. V. 225

Fl. I, Fl. II, Ob., Cl. in B, Bassoon, Horns in F, Trumpets, Trombones, Piano. Dynamics: *f*, *mf*.

U. E. 7147 W. Ph. V. 225

68

68

Fl. I. *ff*
 Ob. *ff*
 E.H. *ff*
 Cl. D. *ff*
 Cl. B. *ff*
 Bsn. *ff*
 Horn in F. *ff*
 Trp. *ff*
 1. Vln. *mf*
 2. Vln. *mf*
 Vla. *mf*
 Kb. *mf*

U. E. 7147 W. Ph. V. 225

Fl. I. *f*
 Ob. *f*
 E.H. *f*
 Cl. D. *f*
 Cl. B. *f*
 Bsn. *f*
 Horn in F. *f*
 Trp. *f*
 1. Vln. *f*
 2. Vln. *f*
 Vla. *f*
 Kb. *f*

U. E. 7147 W. Ph. V. 225

Fl. I. Fl. II.
Ob.
E.H.
in D
Kl.
in B
Bkl. in B
Fg.
Kfg.
Hrn. in F
Hrn. in B
1.Vl.
2.Vl.
Br.
Vcllo.
Kb.

G Saite -

U. E. 7147 W. Ph. V. 225

Fl. I. Fl. II.
Ob.
E.H.
in D
Kl.
in B
Bkl. in B
Fg.
Kfg.
Hrn. in F
Hrn. in B
1.Vl.
2.Vl.
Br.
Vcllo.
Kb.

A Saite

nimmt große Flöte

rit. -

U. E. 7147 W. Ph. V. 225

71 tempo

Fl. *pp*
 Ob. *ff*
 E.H. *ff*
 Kl. in D *ff*
 Kl. in B *ff*
 Fg. *pp*
 Kfg. *pp*
 Hrn. in F *ff*
 1.Vl. *ff*
 2.Vl. *ff*
 Vlc. *ff*
 Kb. *pp*

pp spiccato
col legno
pp

71

Fl. *pp*
 Ob. *pp*
 E.H. *pp*
 Kl. in D *pp*
 Kl. in B *immer pp*
 Fg. *pp*
 Kfg. *pp*
 Hrn. in F *pp*
 1.Vl. *pp*
 2.Vl. *pp*
 Vlc. *espress.*
 Kb. *espress.*

pp sehr ausdrucksvoll hervortretend
immer pp
espress.

Musical score for page 80, measures 71-72. The score is arranged in systems for various instruments: Fl., Ob., E.H., mD, Kl., mB, Bkl mB, Fg., Kfg., Hrn. in F, 1.Vl., 2.Vl., Br., Vlc., and Kb. The music features complex rhythmic patterns with triplets and slurs. Dynamic markings include *ppp*, *pp*, *mp*, and *p*. Performance instructions include *immer col legno*, *col legno*, *herausziehen*, and *filierend*. A box containing the number 72 is located at the end of measure 71.

U. E. 7147 W. Ph. V. 225

Musical score for page 81, measures 73-74. The score continues from page 80 with the same instrumentation: Fl., Ob., E.H., mD, Kl., mB, Bkl mB, Fg., Kfg., Hrn. in F, 1.Vl., 2.Vl., Br., Vlc., and Kb. The music continues with complex rhythmic patterns and slurs. Dynamic markings include *ppp*, *pp*, *mp*, and *p*. Performance instructions include *1. gedämpft*, *2. gedämpft mp*, and *espress.*. A box containing the number 72 is located at the end of measure 73.

U. E. 7147 W. Ph. V. 225

73

Fl. *molto stacc.*

Ob. *mf* sehr ausdrucksvoll

E. H. *ppp* molto stacc.

in D

Kl. *mf* sehr ausdrucksvoll

in B

Bkl. in B *pp*

Fg. *mp*

Kfg. *mp*

Hrn. in F *ppp*

1. Vl. *p* *espress.*

2. Vl. *f* Bogen

Br. *pp* sehr ausdrucksvoll

Vlc. *pp* sehr ausdrucksvoll

Kb. *pp* sehr ausdrucksvoll

74

Fl. *mf*

Ob. *p*

E. H. *mf*

in D

Kl. *mf*

in B

Bkl. in B *mf*

Fg. *p*

Kfg. *p*

Hrn. in F *pp* 2. often

1. Vl. *p*

2. Vl. *f* Bogen

Br. *mf*

Vlc. *mf*

Kb. *mf*

Fl.
Ob.
E.H.
in D
KL.
in A
in A
Bkl. in A
Fg.
Kfg.
Horn in F
1.Vl.
2.Vl. m.D.
Br. m.D.
Vlc. m.D.
Kb. m.D.

Fl.
Ob.
E.H.
in D
KL.
in A
in A
Bkl. in A
Fg.
Kfg.
Horn in F
1.Vl.
2.Vl. m.D.
Br. m.D.
Vlc. m.D.
Kb. m.D.

Fließender $\text{♩} = \text{ca. } 52$

ohne Dämpfer

frei

sehr ausdrucksvoll

Bogen

Bogen

Bogen

Vlc. *G-Saite*

mit Dämpfer

81

Fl. *fp*

Ob. *pp*

E.H. *pp*

in D *p*

KL. in A *p*

Bkl. in A *ppp* *weich* *p*

in A *ppp* *weich* *p*

Fg. *ppp* *weich* *p*

Kfg. *ppp* *weich* *p*

Hrn. in G *mf*

Hrn. in F *mf*

1.Vl. *G-Suite* *Dämpfer aufsetzen*

2.Vl. m.D. *p*

Br. m.D. *mf* *warm*

Vlc. m.D. *mf* *warm*

Vcl. m.D. *mf* *warm*

Kb. m.D. *p* *weich* *pizz* *mf*

U. E. 7147 W. Ph.V. 225

82

Fl. *p*

Ob. *pp*

E.H. *pp*

in D *warm* *p*

KL. in A *p*

Bkl. in A *mf* *p*

in A *p*

Fg. *pp* *p*

Kfg. *pp* *p*

Hrn. in G *p*

Hrn. in F *p*

1.Vl. *mit Dämpfer* *pp*

2.Vl. m.D. *pp*

Br. m.D. *p*

Vlc. m.D. *mf* *sehr ausdrucksvoll*

Vcl. m.D. *mf* *warm* *Bogen*

Kb. m.D. *mf* *warm* *pizz*

U. E. 7147 W. Ph.V. 225

etwas zurückhaltend, steigend

83

etwas zurückhaltend, steigend

83

U. E. 7147 W. Ph. V. 225

steigend

83

steigend

83

U. E. 7147 W. Ph. V. 225

U. E. 7147 W. Ph. V. 225

U. E. 7147 W. Ph. V. 225

Fl. *p*

Ob. *p*

E.H.

m.D.

Kl.

m.A.

Bkl. m.A.

Fg.

Kfg.

Hrn. m.F.

1.Vl.

2.Vl.

Br.

Vlc.

Kb.

ohne Dämpfer v mf fo

U. E. 7147 W. Ph. V. 2255

Fl. *pp*

Ob.

E.H.

m.D.

Kl.

m.A.

Bkl. m.A.

Fg.

Kfg.

Hrn. m.F.

1.Vl.

2.Vl.

Br.

Vlc.

Kb.

pp mf f hervortreten hervortreten

U. E. 7147 W. Ph. V. 2255

87

W. Ph. V. 2255

U. E. 7147 W. Ph. V. 2255

Musical score for page 102, featuring orchestral and vocal staves. The instruments listed on the left are Fl., Ob., E.H., Kl. in D, Kl. in A, BrL. in A, Fg., Kfg., Horn in F, 1.Vl., 2.Vl., Br., Vlc., and Kb. A large bracket labeled [89] spans the top of the score. The vocal line (Horn in F) has the instruction *f hervorbrechend*. The string section includes *Satie* and *G Satie* markings. The woodwinds and brass have various dynamics like *p* and *pp*. The bassoon part has the instruction *hervortreten*. The cello and double bass parts have *pizz.* and *pespr.* markings.

[89] U. E. 7147 W. Ph. V. 225

Musical score for page 103, continuing the orchestral and vocal staves. The instruments listed on the left are Fl., Ob., E.H., Kl. in D, Kl. in A, BrL. in A, Fg., Kfg., Horn in F, 1.Vl., 2.Vl., Br., Vlc., and Kb. The vocal line (Horn in F) has the instruction *zu 2 gestopft* and *ff*. The string section includes *G Satie* and *sehr zurückhaltend* markings. The woodwinds and brass have various dynamics like *p* and *ff*. The bassoon part has the instruction *sehr zurückhaltend*. The cello and double bass parts have *(pizz.)* and *Bogen* markings.

U. E. 7147 W. Ph. V. 225

90 Schwingvoll (dasselbe Zeitmaß wie beim ersten Auftreten dieses Themas)

U. E. 7147 W. Ph. V. 225

91 ruhiger

U. E. 7147 W. Ph. V. 225

Fl. steigernd

Ob. *hervortreten*

E.H. *f*

in D *mf*

Kl. *mf*

in A *pp*

Bkl. in A *mf*

Rg. *f*

Kfg. *f*

Hrn. in F *p*

1.Vl. *pp* steigernd

2.Vl. *mf* *hervortreten*

Br. *mf* *hervortreten*

Vlc. *f*

Kb. *f* Bogen

U. E. 7147 W. Ph. V. 225

Fl. *f*

Ob. *f*

E.H. *f*

in D *cresc.*

Kl. *cresc.*

in A *cresc.*

Bkl. in A *f* *cresc.*

Rg. *f* *cresc.*

Kfg. *f* *cresc.*

Hrn. in F *f*

1.Vl. *f* *cresc.* *G Suite*

2.Vl. *f* *cresc.*

Br. *f* *cresc.*

Vlc. *f*

Kb. *f*

U. E. 7147 W. Ph. V. 225

92 sehr zurückhaltend

wieder im Zeitmaß (fast ohne jede Verlangsamung)

93

Fl. steigend

Ob.

E.H.

in D
Kl.

in A
Bkl
in A

Fg.
p espr.

Kfg.
p espr.

Hrn.
in F
p

1. Vl. steigend

2. Vl. ppp

Br. p

Vlc. mf

Kb. mf cresc.

U. E. 7147 W. Ph. V. 225

93

Fl.

Ob. *crusc.*

E.H. *crusc.*

in D
Kl. *crusc.*

in A
Bkl
in A *crusc.*

Fg. *crusc.*

Kfg. *crusc.*

Hrn.
in F *crusc.*

1. Vl. *crusc.*

2. Vl. *crusc.*

Br. *crusc.*

Vlc. *f cresc.*

Kb. *crusc.*

U. E. 7147 W. Ph. V. 225

94 Hauptzeitmaß

94 U. E. 7147 W. Ph. V. 225

95

95 U. E. 7147 W. Ph. V. 225

U. E. 7147 W. Ph. V. 225

U. E. 7147 W. Ph. V. 225

99

Fl. *mf*

Ob. *p*

E.H. *mf* *espress.*

in D *p*

Kl. *p*

in A *p*

Bkl. in A *p*

Fg. *f*

Kfg. *f*

Hrn. in F *p*

1. Vl. *p*

2. Vl. *p*

Vlc. *p*

Kb. *p*

99

U. F. 7147 W. Ph. V. 225

rit.

Fl. *ff*

Ob. *ff*

E.H. *ff*

in D *ff*

Kl. *ff*

in A *ff*

Bkl. in A *ff*

Fg. *ff*

Kfg. *ff*

Hrn. in F *ff*

1. Vl. *ff*

2. Vl. *ff*

Vlc. *ff*

Kb. *ff*

rit.

101

102

U. E. 7147 W. Ph. V. 225

100

101

Etwas ruhiger

Fl. *mf*

Ob. *mf*

E.H. *mf*

in D Kl. *mf*

in A Bkl. *mf*

in A Bkl. *mf*

Fg. *mf*

Kfg. *mf*

Hrn. in F *f*

1.Vl. *fp*

2.Vl. *fp*

Br. *fp*

Vcl. *fp*

Kb. *fp*

Etwas ruhiger

1.Vl. *ppp*

2.Vl. *ppp*

Br. *ppp*

Vcl. *ppp*

Kb. *ppp*

Bogen *ppp*

100

101

Fl. *pppp*

Ob. *mp espress.*

E.H. *mp espress.*

in D Kl. *pp*

in A Bkl. *pp*

in A Bkl. *pp*

Fg. *pp*

Kfg. *pp*

Hrn. in F *mf*

1.Vl. *pp*

2.Vl. *pp*

Br. *pp*

Vcl. *pp*

Kb. *pp*

nimmt kleine Flöte

espress. harmonischen

1. *mf*

2. *mf*

3. *mf*

1.Vl. *fp*

2.Vl. *fp*

Br. *pp*

Vcl. *pp*

Kb. *pp*

Bogen *pp*

100

101

102

Kl. Fl. *ppp*

Ob. *ppp*

E.H. *ppp*

in D *ppp*

Kl. *ppp*

in A *ppp*

Bkl. in A *ppp*

Fg. *p*

Kfg. *p*

Horn in F *p*

1.Vl. *ppp*

2.Vl. *ppp*

Br. *p*

Vcl. *ppp*

Kb. *ppp*

crescens zögernd beginnt

immer weiter pizz.

U. E. 7147 W Ph. V. 225

Kl. Fl. *ppp*

Ob. *ppp*

E.H. *p*

in D *ppp*

Kl. *ppp*

in A *ppp*

Bkl. in A *ppp*

Fg. *p*

Kfg. *p*

Horn in F *ppp*

1.Vl. *ppp*

2.Vl. *ppp*

Br. *ppp*

Vcl. *ppp*

Kb. *ppp*

pizz.

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124

103 *ruhiger*

Kl. Fl. *pp*

Ob. *p* *sehr zart*

E.H. *p*

in D

Kl. in A *pp*

Bkl. in A *pp*

Fg. *p* *sehr zart*

Kfg. *pp*

Hrn. in F *pp*

1. Vl. *ppp* *ruhiger*

2. Vl. *ppp* *weich p*

Br. *pp*

Vlc. *pp*

Kb. *pp*

103

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125

nimmt grobe Flöte

sehr ausdrucksvoll

Kl. Fl. *pp*

Ob. *p*

E.H. *pp*

in D *p* *leicht*

Kl. in A *pp* *leicht*

Bkl. in A *pp*

Fg. *mf* *espress.*

Kfg. *pp* *stacc.*

Hrn. in F *p* *espress.*

1. Vl. *p* *espress.*

2. Vl. *pp* *leicht*

Br. *pp* *pizz.*

Vlc. *pp*

Kb. *pp*

sehr ausdrucksvoll

103

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126

104

Fl. 104

Ob.

E.H.

in D

in A

Bsl. in A

in A

Fg.

Klg.

Hrn. in F

1. Vl. *pp Terzett*

2. Vl. *pp*

Vlc.

Vcl.

Kb. 104

127

Fl. *pp* *steigernd*

Ob. *p*

E.H. *pp*

in D *pp*

in A

Bsl. in A

in A

Fg. *pp*

Klg.

Hrn. in F

1. Vl. *pp* *steigernd*

2. Vl. *p*

Vlc. *pp* Bogen

Vcl. *pp* Bogen

Kb. *pp* Bogen

mf espr.

Fl. **105**

Ob. *f*

E.H. *f*

Cl. in D *f*

Cl. in A *f*

Bsn. *f*

Ctrb. *f*

Hrn. in F *f*

Trp. *f*

1.Vl. *pizz.*

2.Vl. *ff*

Vlc. *ff*

Kb. *ff*

U. E. 7147 W. Ph. V. 225

105

Fl. *f*

Ob. *f*

E.H. *f*

Cl. in D *f*

Cl. in A *f*

Bsn. *f*

Ctrb. *f*

Hrn. in F *f*

Trp. *f*

1.Vl. *f*

2.Vl. *ff*

Vlc. *ff*

Kb. *ff*

U. E. 7147 W. Ph. V. 225

Fl. **106**

Ob. **106**

E.H. **106**

in D **106**

Kl. **106**

in A **106**

Bkl. **106**

in A **106**

Fg. **106**

Krg. **106**

Horn. **106**

in F **106**

1.VI. **106**

2.VI. **106**

Br. **106**

Vlc. **106**

Kb. **106**

Bogen

f, *ff*, *fpp*, *mf*

U. E. 7147 W Ph. V. 225

106

Fl. **107**

Ob. **107**

E.H. **107**

in D **107**

Kl. **107**

in A **107**

Bkl. **107**

in A **107**

Fg. **107**

Krg. **107**

Horn. **107**

in F **107**

1.VI. **107**

2.VI. **107**

Br. **107**

Vlc. **107**

Kb. **107**

p, *ppp*, *mf*, *ppp subito*, *pizz.*

et tunc hervorströmen

U. E. 7147 W Ph. V. 225

107

Musical score for page 132, measures 107-108. The score is for a full orchestra. The instruments listed are Fl., Ob., E.H., in D Kl., in A Kl., Bkl. in A, Fg., Kfg., Hrn. in F, 1. Vl., 2. Vl., Br., Vlc., and Kb. The music features various dynamics including *ppp*, *f*, and *mf*. Specific performance instructions include *Bogen* (Bow), *pizz.* (pizzicato), and *herunter.* (down). The key signature has two sharps (F# and C#), and the time signature is 4/4.

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Musical score for page 133, measures 109-110. The score is for a full orchestra. The instruments listed are Fl., Ob., E.H., in D Kl., in A Kl., Bkl. in A, Fg., Kfg., Hrn. in F, 1. Vl., 2. Vl., Br., Vlc., and Kb. The music features dynamics such as *p*, *f*, and *mf*. Performance instructions include *CT88C.* and *CT88C.* The key signature has two sharps (F# and C#), and the time signature is 4/4.

U. E. 7147 W. Ph. V. 225

109

Fl. *CT88C.* *ff*

Ob. *CT88C.* *ff*

E.H. *CT88C.* *ff*

in D *ff*

in A *CT88C.* *ff*

Bkl. in A *ff*

Bkl. in F *ff*

Hrn. in F *ff*

Tfg. *ff*

1. Vl. *ff*

2. Vl. *ff*

Vlc. *CT88C.* *ff*

Kb. *CT88C.* *ff*

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110 Hauptzeitmaß

Fl. *Hauptzeitmaß*

Ob. *p*

E.H. *p*

in D *Despröss.* *p*

in A *p*

Bkl. in A *p*

Bkl. in F *1. 2.* *pp*

Hrn. in F *pp*

Tfg. *pp*

1. Vl. *Hauptzeitmaß*

2. Vl. *pp*

Vlc. *pp*

Kb. *pp*

U. E. 7147 W. Ph. V. 225

111

Fl.
Ob.
E.H.
in D
in A
Bbl. in A
Fg.
Kbg.
Hrn. in F
1.Vl.
2.Vl.
Vlc.
Kb.
Br.

111

nimmt Kleine Flöte

Fl.
Ob.
E.H.
in D
in A
Bbl. in A
Fg.
Kbg.
Hrn. in F
1.Vl.
2.Vl.
Vlc.
Kb.
Br.

111

138

K1.FL. *f* **112**

Ob. *f*

E.H. *f*

Kl. in D *f*

Kl. in A *f*

Bkl. in A *f*

Fg. *f*

Kfg. *f* zu 2

Horn in F *f* zu 2

1.Vl. *f*

2.Vl. *f*

Br. *f*

Vlc. *f*

Kb. *f* **112**

U. E. 7147 W. Ph. V. 225

139

K1.FL. *ff* **113**

Ob. *ff*

E.H. *ff*

Kl. in D *ff*

Kl. in A *ff*

Bkl. in A *ff*

Fg. *ff*

Kfg. *ff*

Horn in F *ff*

1.Vl. *ff*

2.Vl. *ff*

Br. *ff*

Vlc. *ff*

Kb. *ff* **113**

U. E. 7147 W. Ph. V. 225

Musical score for page 140, measures 113-114. The score includes parts for Kl. Fl., Ob., E.H., in D, Kl., in A, Bkl. in A, Fg., Kfg., Hrn. in F, 1.Vl., 2.Vl., Br., Vlc., and Kb. The music features a 'rit.' marking and a 'Bogen' instruction for the violins.

Musical score for page 141, measures 114-115. The score includes parts for Kl. Fl., Ob., E.H., in D, Kl., in A, Bkl. in A, Fg., Kfg., Hrn. in F, 1.Vl., 2.Vl., Br., Vlc., and Kb. The music features a 'sehr rasch' marking and a 'pizz' instruction for the violins.

115

116

This musical score page contains two measures, 116 and 117. The instruments listed on the left are: Kl.Fl. (Flute), Ob. (Oboe), E.H. (English Horn), in D (Clarinet in D), Kl. (Clarinet), in A (Clarinet in A), Bkl. in A (Bassoon in A), Fg. (Fagot/Bassoon), Kfg. (Kontrabaß/Fagot), Horn. in F (Horn in F), 1.Vl. (Violin I), 2.Vl. (Violin II), Br. (Brass), Vlc. (Viola), and Kb. (Cello/Double Bass). Measure 116 is marked with a box containing the number 116. Measure 117 is also marked with a box containing the number 116. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo).